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THE ART OF GIFT WRAPPING

28 mins. sound colour

Available free of charge except for transportation from CFI and the following Film Council Federations.

A new film that takes you through the magic steps in "The Art of Gift Wrapping", presented by the makers of Coutts Hallmark Cards, is now available from CFI and from

The Southern Saskatchewan Federation of Film Councils, Regina
The Nova Scotia Federation of Film Councils, Halifax
The Federation of South Alberta Film Councils, Lethbridge
The South Central Alberta Federation of Film Councils, Calgary

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EDUCATIONAL TELEVISION IN THE UNITED STATES

Few Canadians seem to be aware of an important experiment in education and the mass media that is underway in the United States which may have revolutionary effects on the pattern of education and culture in both Canada and the U.S. The experiment is educational television and its history and growth are worth considering, particularly by Canadians who have not yet embarked on a similar undertaking.

"Experiment" is not, perhaps, the correct term to apply to what has been going on south of the border in this field because the experiment is now a force and an institution in American education.

Prior to 1951 a number of groups in American education circles expressed an interest in the use of the television medium for the purpose of both formal and informal education. The Federal Communications Commission had not yet allotted any TV channels for this purpose. In order to bring together a number of interested groups and at the same time to form a national committee to represent interest in this field, the National Association of Educational Broadcasters (NAEB) recommended the setting up of the Joint Committee on Educational Television (JCET). This body was duly formed in 1951. The NAEB also carried out monitoring studies on the type of programme and programme content at that time current in American commercial television. Their studies expressed dissatisfaction with the fare offered to viewers and indicated a need for educational broadcasts and educational TV.

By 1951 there was only one educational television station in operation - WOI-TV of Iowa State College - which was receiving financial support from the Fund for Adult Education. This station piloted experiments in programming and in improving the technical qualities of kinescoping, in anticipation of programme exchanges when other stations came into operation.

The problem of financing ETV arose and it was suggested that one means of raising funds might be found in the method used by the non-profit FM radio station KPFA in Berkley, California. This station financed its programmes through contributions from listeners.

On April 14th, 1952, the Federal Communications Commission set aside, provisionally, 242 channels (later increased to 258) for future ETV stations. At about the same time the Educational Television Programs Institute was held at Pennsylvania State College. The American Council on Education set up a Television Committee and later the National Citizens Committee for Educational TV (NCCET). On May 4th, 1953, the first

national conference on ETV was held in Washington and was attended by representatives of the FCC which later voted to continue indefinitely the allotted channels. The interested groups, the ACE, JCET, NAEB and the NCCET now turned their attention to matters of finance and programming. The Fund for Adult Education made grants-in-aid to selected institutions in communities where channels had been reserved, contingent upon double the amount of the grant being raised by the communities themselves.

In 1955 a system of educational television had become a reality. By the end of 1957 thirty-five stations were operating and plans were already underway for twenty more (Canada, at this time, had thirty-nine C.B.C. and privately owned TV stations). The Educational Television Center was providing 7½ hours of programming a week to each of its affiliate stations and this figure is expected to rise to 10 hours by 1959. Stations affiliated with the Center were on the air an average of 31 hours a week. Programmes were also provided by the Center for use on commercial stations in areas where no ETV was operating.

In 1957 the Center co-operated with the National Broadcasting Company to produce and transmit two series of live programmes, one of five 13 week programmes and the second of five 10 week programmes. The cost of the two series was shared by the Center and the N. B. C.

The variety in approach and content of ETV programmes has undoubtedly been great, ranging from purely academic courses in high school and college subjects to serious discussions of contemporary problems and wide interest adult programmes. Among them have been "French Through Television", "Of Science and Scientists", "The Constitution and Human Rights", "Parents and Dr. Spock" and "Frontier to Space". Two outstanding examples of programmes which stimulated a great deal of public interest were "The Written Word", tracing the development of written language from primitive pictographic representation to the present day printing press, and the famous "Sunrise Semester", a college course in literature for adults. More than 170,000 viewers turned their sets to WCBS-TV in New York at 6:30 a.m. every weekday morning to watch "Sunrise Semester" and the great demand in the bookstores for the works studied in the course was palpable proof of its impact and popularity. Having no regular ETV station in New York the course was produced in co-operation with WCBS-TV, who permitted its channel to be used for the purpose. On the same channel a premiere performance by the great Budapest String Quartet was televised and as a result of its immediate success it was eventually programmed during regular network hours.

The story of the growth and vitality of ETV in the U.S.A. is a remarkable one. It is especially remarkable for the energy and foresight of those individuals and groups who were determined to see that the educational potential of the medium was not going to be lost in the rush of commercialism and low grade entertainment. ETV, however, is not free from controversy and perhaps the most tender point is the question of whether it will replace standard methods of instruction and therefore many teachers. Some have claimed that ETV could save on the nation's education budget in this way. Others have expressed deep concern that the medium might remove the person-to-person element from education, thus reducing the emphasis on human values and standardizing our life even further. Those who saw ETV in a supplementary and adult educational role are uneasy about these possibilities.

Canada has not yet attempted anything on a similar scale in educational television but it is said that interested parties in this country are watching closely developments in the United States. If and when ETV comes in Canada it may emerge in a different pattern from that of its U.S. counterpart. Geographical factors and the special nature of their broadcasting system probably will determine this pattern as will also the mistakes and successes of the American pioneers in this field.

BIOGRAPHIES IN FILM

CHURCHILL: Man of the Century
21 mins. sd. b&w
Produced for U.K.I.S - 1954
The career of Sir Winston Churchill, as seen in newsreels and photographs. Wartime era is well covered, and the post-war material concludes with the presentation of a portrait in Parliament on his 80th birthday.

FACE OF LINCOLN

20 mins. sd. b&w
Produced by University of S. California 1956
Useful as a teaching tool for an art class studying the life of Abraham Lincoln and also as an insight into the methods of portrait sculptor. Useful for art and history classes.

THE TITAN, The Story of Michelangelo
67 mins. sd. b&w
Produced by Robert Flaherty - 1950
An almost feature length biography of the great Italian painter, sculptor, and architect, showing many of his masterpieces and narrated by Frederic. March. (Showings restricted)